

Episode 16 – “What are They, Mormons?”

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EMILY: Okay. This is already...so terrible

SALLY: [laughing]

EMILY: [laughing] Why don't you give book news?

SALLY: Okay! So this week's book news is courtesy of Dragonmount.com's twitter, is where I first saw it. And it's very...PBS, but PBS is doing an eight part series this summer called “The Great American Read.”

EMILY: What the?

SALLY: I know. So random. That according – this is from pbs.org's website “The Great American Read... explores and celebrates the power of reading, told through the prism of American's 100 best-loved novels (as chosen in a national survey). It investigates how and why writers create their fictional worlds, how we as readers are affected by these stories, and what these 100 different books have to say about our diverse nation and our shared human experience.” And Dragonmount.com was talking about it because *The Wheel of Time* series was chosen as one of these 100 best-loved novels

EMILY: Like *The Eye of the World*, or the series as a whole? I'm confused

SALLY: Well, they have the first one – there are multiple series. *Harry Potter* is on there, of course, and *Outlander* is on there, so like – and, I mean, the list needs to be taken with a grain of salt because so is *Hatchet*

EMILY: [cackles]

SALLY: And as you all know, this podcast is vehemently anti-*Hatchet* so [laughs]

EMILY: I mean, we all know no one in America has good taste

SALLY: It's a surprisingly – it's exactly what I expected

EMILY: I mean *Hatchet's* on there

SALLY: I mean *Hatchet* is on there, but it's also – it's exactly what I expected in that some of them are really quality books like *Frankenstein* or *Their Eyes Were Watching God*, *And Then There Were None* by Agatha Christie, *Beloved* by Toni Morrison, *Crime and Punishment* by everybody's favorite Russian lad, Fyodor Dostoevsky

EMILY: That's my boy

SALLY: That's my baby. Um, *50 Shades of Grey* is also on here, which is disappointing, America. Like honestly.

EMILY: This is the best and worst of America

SALLY: This literally is. Like the very poles of it all

EMILY: I want to

SALLY: *Harry Potter...The Help* is on here so get that racist nonsense out of my face

EMILY: Fuck. Ugh, yeah that was – I wanna see who chose, like, what book corresponds to each demographic, you know? Because you know *The Help* got chosen by forty-year-old white women

SALLY: Yeah, I'm curious about how

EMILY: So did *50 Shades of Grey*

SALLY: the surveys were done. It's always interesting to see how – I don't want to be part of your *fucking* newsletter

EMILY: Okay anger

SALLY: [demon voice] *Let me go back to the list*

EMILY: Um, yeah. I'm not a statistician, but I am interested in the statistics involved here, because it's, like, did everyone submit a list of 100 book that they considered the best books in America? In some parts of America, like really rural America, the literacy rates aren't good enough to support that

SALLY: Yeah. I'm really curious. I wonder if it will tell me how they were chosen. Why? Why? Why? Why? Why? About? About the Great American Read!

EMILY: I mean you don't have to...

SALLY: How were the 100 top books chosen? "PBS and the producers worked with the public opinion polling service "YouGov" to conduct a demographically and statistically representative survey asking American's to name their most-loved novel. Approximately 7,200 people participated." In a country of 200 million people

EMILY: That's a shitty

SALLY: [laughs] That's not even – I took AP statistics my senior year of high school, and I think a representative survey is like – there's a specific number. It's like 10%, 12% – that's definitely not a representative number. And I get it, PBS, I don't know if you can actually interview 100,000 people or whatever, but if you're gonna do something like this and clam that you're going to be representative of

EMILY: The great American novel

SALLY: America's best 100 novels, maybe consider doing more?

EMILY: Talking to America!

SALLY: Then the 7,200 people who are probably like your PBS supporters or some nonsense like that

EMILY: Yeah, the rich white people that support PBS

SALLY: So...I don't know. It seems flawed at its core, but interesting that enough of these 7,200 people picked *Wheel of Time* as one of their best 100 novels. That's kind of surprising, I think

EMILY: I mean probably only 35 of them had to pick it for it to make the list, so

SALLY: True. Well, shout out to those 3,500 –

EMILY: Yeah [laughs]

SALLY: 3,500 people? 35 people [laughs] I'm so good at numbers. What else is on this list? It's a bunch of nonsense

EMILY: I hope they're listening. That's book news!

SALLY: [starts out very enthusiastic and then peters off] That's your weekly book news

EMILY: [laughs]

SALLY: [laughs] This is where the theme song goes! I get knocked down, and I don't get up again

EMILY: [laughs] Oh! Fucking 'kay

SALLY: [laughs] Remix!

[THEME SONG – “Tubthumping” by Chumbawamba]

EMILY: Okay, welcome to Everybody Hates Rand, your *Wheel of Time* podcast. I'm Emily Juchau

SALLY: I'm Sally Goodger!

EMILY: I used to think that maybe we'd have fun, clever introductions, but not I'm just like

SALLY: That would require us to be fun and or clever

EMILY: Yeah. Which sounds fake

SALLY: What would – let's think about this for a second. What's a fun introduction?

[A VERY LONG PAUSE]

EMILY: [laughs]

SALLY: Radio silence

EMILY: Dead silence. I'm gonna have to keep that entire pause in there. Unlike the other pauses. I edit out some long pauses, my dudes, when we're both flipping through the book trying to find a specific passage

SALLY: I also...cannot speak – I just did it – without taking 65 years to get a sentence out of my mouth. I sit here and I'm like... 'kay

EMILY: It gets very hard when I'm like, "There's a specific thing I wanna say, and people are listening to me in the future. Future listeners." It feels like you're in a classroom

SALLY: Oh yeah

EMILY: It does

SALLY: And then I'm like, "Am I saying this correctly?"

EMILY: It's like I have to make a valid point about literature in my AP English class and my teacher's looking at me, and I'm being graded on participation and it just really sucks

SALLY: Yeah

EMILY: I had a really intense AP English class [laughs] Yeah, anyway

SALLY: Anyway

EMILY: Save it for the sign off. So, finally we are [laughs] away from Perrin and Egwene. Egwene's not a problem. Egwene's a delight

SALLY: [singing] Let the rain fall down

EMILY: I'm gonna kill you

SALLY: I made this joke earlier and Emily didn't think it was funny

EMILY: I think what I actually said was, "Save it for the recording," because I knew it was funny, but like

SALLY: [singing] Let the rain fall down, and wash away...I don't know any of the words actually Hilary Duff I'm sorry

EMILY: Did you own that album?

SALLY: I don't think so

EMILY: I definitely did

SALLY: Good. Hilary Duff deserves your money

EMILY: My cousin gave it to me when I was – we were really good friends. Me and my cousin Andrew

SALLY: Oh! Andrew, yeah what a lad

EMILY: Until we were, like, I don't know, thirteen

SALLY: He gave you Hilary Duff?

EMILY: I don't think he knew. I remember receiving it and being like, "What the hell?"

SALLY: [laughs]

EMILY: “What happened in this process?” I think he was just at the store and his mom was like, “You need to get Emily something for her birthday?” And he was like [grumbly noises]

SALLY: “What do I get a thirteen year old girl?”

EMILY: He was like, “What do I get for her? We play video games but her parents don’t let her have video games. Fuck”

SALLY: You have a strange past of receiving Hilary Duff related items from the men in your life

EMILY: That’s true

SALLY: [laughs] I don’t know why, but it seems to be a pattern

EMILY: There are men in my life who are the threshold guardians of various Hilary Duff products. I don’t know what’s going on there, but

SALLY: It’s your own personal hero’s journey. To Hilary Duff’s, um

EMILY: Someone just needs to give me the Hilary Duff book

SALLY: She wrote a book?

EMILY: You didn’t fucking know that?

SALLY: ‘kay! Welcome to your neighborhood *Wheel of Time* podcast. Spoiler alert: we play really, really fast and loose with the events of all fourteen books – um, nope, all books up until book fourteen

EMILY: Close

SALLY: That’s how that goes. Because I’ve not read it and Emily doesn’t want to spoil the fun of the final battle for me because it’s gonna be such a laugh

EMILY: The fun of the final battle in air quotes

SALLY: [laughs] It’s gonna be a real laugh

EMILY: “It’s gonna be so fun! A battle sequence that goes on for a long time.”

SALLY: Oh [sighs]. I’m gonna struggle

EMILY: It’s actually not that bad

SALLY: Okay

EMILY: I mean it does go on for a long time, but I think the build up is enough that you’re ready for it. It’s not like a lot of swinging swords

SALLY: Cool

EMILY: You know, you're more distanced from it because you're with the strategists and the tacticians a little more

SALLY: Nice. I can fuck with that

EMILY: Okay, anyway we're not talking about that

SALLY: We're not talking about that because we don't talk about book fourteen, but if you haven't read all the books or you don't like spoilers, or if you just don't want to listen to us talk about all the books

EMILY: Then what are you doing here?

SALLY: Then what are you doing here baby?

EMILY: Go home

SALLY: Go home and, like, watch TV

EMILY: Sweetheart

SALLY: Sweetheart

EMILY: A grown man called me 'sweetie' the other day at my place of employ. He was a customer and asked me where something was, so I politely showed it to him as is...

SALLY: Your job

EMILY: my custom [laughs]. And he was like, "Oh, thanks sweetie." And my fists clenched as I reflexively

SALLY: didn't hit him

EMILY: wanted to punch him in the kidneys, yeah. And I walked upstairs and saw my manager and she was like, "You look a little angry," and I was like, "A dude just called me sweetie," and she was like, "what?" I was like, "Do I look..?"

SALLY: "like your sweetie?"

EMILY: "Like I wanna be called sweetie? With my lesbian haircut?"

SALLY: It's a great haircut

EMILY: "And my resting bitch face?"

SALLY: An excellent resting bitch face

EMILY: "And my coat hanger shoulder blades?"

SALLY: Excellent. I spent a lot of time this weekend flopped on Emily's coat hanger shoulder blades

EMILY: Yeah, I don't know how that's comfortable for you at all

SALLY: It's very comfortable

EMILY: It's very weird. They're very bony

SALLY: I don't know

EMILY: *Fucking*

SALLY: We're gonna talk about *Wheel of Time*

EMILY: We're gonna stay on track one time in my entire life. ONE TIME I'm going to talk about *Wheel of Time* in a straight line. 'Kay. Fucking hell. We're done with Perrin and Egwene. I mean, not permanently

SALLY: If only

EMILY: Tragically Perrin comes back as a character. I would love – Egwene, you're an angel and we're glad you're here

SALLY: [softly] so glad

EMILY: Now we're bouncing over to dem boys

SALLY: Dem bo-yz [turns boys into 2 syllables]

EMILY: Rand and Mat

SALLY: Rand and Mat

EMILY: On the road. Again. [sings] Life is a highway

SALLY: [sings] I'm gonna ride it all night long. I'm really good at singing. I'm really glad that you guys came

EMILY: Alternately: [sings] HIGHWAY TO HELL

SALLY: Mmm, I mean that's kind of where they're headed

EMILY: Yeah. I mean, highway to Caemlyn, which

SALLY: Elyane is there

EMILY: [at the same time] is where Rand meets Elayne

[both laugh]

EMILY: Same wavelength

SALLY: Same wavelength!

EMILY: And Gawyn ugh

SALLY: Ew

EMILY: Can you imagine how the meet cute would have been different if Rand was the cursed one, so he was stuck in the room and Mat met Egwene, Gawyn, and Galad? That could have been Galad's gay awakening!

SALLY: That could have been Gad – ugh! God dammit, Robert

EMILY: Fucking hell. Could have been so much better

SALLY: Fucking hell. I mean Mat has his other moment where he gets to break into the palace in Caemlyn [laughs]

EMILY: [laughing] Yeah, two books later

SALLY: Two books later. What a fucking weirdo

EMILY: [wheezing] So iconic

SALLY: I know. I love that scene. He's like, "I got charged with delivering this letter and god fucking dammit I'm gonna put it in the hand of the person it's being delivered to."

EMILY: "Where is the dang queen?"

SALLY: "Where is the dang queen get this letter out of my hands!"

EMILY: "Her mean daughter gave it to me."

SALLY: "I don't like her." No one does, Mat

EMILY: No one does yeah honestly

SALLY: Okay, we're with the boys. They're having their on the road, mini baby gleeman sequence

EMILY: Yeah, this is a – we start out, first of all, with kind of a weird structure for this segment. This chapter starts out picking up with Rand and Mat, and it's after the events of Whitebridge, but there's been a significant time skip, and Rand is talking about everything that has happened to them in retrospect. It gets a little convoluted here because when it first starts it's just he and Mat on the road and they're talking about the most immediate past thing that happened to them which is that one of the guys they hitched a ride with – they'll just like ride a few miles with a farmer in a wagon – he gave them a couple scarves. So that's our most recent touchstone for reality, but then later, after Rand has sort of reviewed the events of the past again, they'll have jumped forward again. It's just a really weird sort of thing going on. I don't know how I feel about it. It makes the whole thing feel a little more unreal to me? It's all happening in retrospect. In a way I kind of like that because Rand's headspace is super weird by the end of this sequence. This sequence, by the way, I mean until they get to Caemlyn. Because he gets so sick at the end of it as a result of his channeling. I know you haven't reviewed that yet, we've just

SALLY: [whispering] I fucking forgot about that completely

EMILY: Yeah, it's wild

SALLY: This sequence is so weird

EMILY: This sequence is wild. Basically what happens – and we're going to talk more in depth about the first few events of it – is that there's a little montage about him and Mat being on the road, and they kind of get their meals by knocking on farmers' doors. Then they hit on the idea of going to inns when they pass through small towns, and using some of their gleeman skills that they picked up from Thom to earn a place to sleep and a good meal. So that helps them a little bit, but eventually they go to a certain town where they get attacked by Darkfriends, and the big significant thing that happens there is Rand channels in order to save them. Of course he's not aware of it, he doesn't really know what the fuck he's doing, but it saves them. But it also leaves Mat more severely incapacitated because it's a lightening thing and his eyes – he's blinded for a few days after that. Then they meet a couple more Darkfriends who just really want to get their hands on them, and, as they continue traveling, Rand falls really sick as a result of channeling. Mat has to care for him for a few days and they have to get back on the road and get to Caemlyn.

SALLY: Really well done

EMILY: Summary complete [wheezes like she's out of breath, then laughs]. Now we can talk about the first little bit. I guess we're going to try to get up to

SALLY: The lightening strike?

EMILY: Yeah, the lightening strike. That's as good a point as any to end. First, we've got a montage of them being on the road

SALLY: [snorts] It is so weird because it starts and they're running around, hiding in hedges. Just like what the fuck is going on

EMILY: It does immediately place us in this headspace of paranoia, which hasn't been cultivated for us yet in the story proper. We're only going to see where that comes from once Rand has taken us back to the past. But yeah, Rand's kind of constantly freaked out. Mat's just sort of done with the whole thing

SALLY: Mat is ov-er it

EMILY: They see some dust and Mat just beelines for the hedge to look for a place to hide

SALLY: Yeah, I hadn't even thought about the structure of this being this retrospective of Rand al'Thor's trials and tribulations along the road, but it's very weird in a book that could not give less of a shit about how long it's taking to do anything. To suddenly be like, "Aw well, I guess we just won't do all this." And I'm glad. I don't want to watch them bounce from farm to farm. Except I would read an entire book about their experience with the family where the girl wants to just fuck Rand's brains out

EMILY: [wheezes] It's so funny. OH MY GOD [laughs]

SALLY: I fucking love those couple of pages [laughs]. It's so funny. Oh my god

EMILY: Yeah, Rand and Mat, probably because they're rural, this is their background, their first reaction to being on the road and not trusting anyone is that they go knock on farmer's doors and are like, "Hey, we'll do some work for you if you let us sleep in your barn and shit." And this sometimes goes well, sometimes doesn't. Apparently everyone on this road is fucking paranoid and, I mean, reasonably enough, doesn't trust two teenage boys. "What are you, Mormons?"

SALLY: [snorts] Oh my hell

EMILY: "We don't want to know about the church" and set the dogs on them

SALLY: [singing] Hello, my name is Elder Price

EMILY: Oh

SALLY: Yeah, and set the dogs on them which is rude

EMILY: Yeah, the dogs tree them which is kind of funny

SALLY: Yeah I love when Rand's like, "The dogs didn't go away for hours." Those are some persistent dogs

EMILY: I know and that also makes you think of Rand and Mat being stuck in a tree for multiple hours, and, like, what did they do? Did they chat?

SALLY: Do Rand and Mat chat? This is – 'cause like [starts laughing]

EMILY: [laughs] It's a great question!

SALLY: The subtle hostility between the two of them in these chapters is breathtaking [laughs]

EMILY: [laughs]

SALLY: I know Mat is in the process of going full Gollum, and Rand is – so many things are happening. But, yes, they're friends and they're worried about each other, but it just feels like they fucking cannot stand each other

EMILY: It's so weird

SALLY: [laughs]

EMILY: Because yeah, on the one hand, you're totally right. It feels like they are just angry with each other the entire time, but there's also these extremely tender moments of them taking care of each other, and in a way it's kind of the most accurate, sort of semi sibling relationship that's shown. Rand and Mat really do act a lot like brothers at times, which is really funny

SALLY: Especially when Mat just, like, punches Rand

EMILY: Yeah, and also after they leave the Grinwell farm and Mat's just like, "Oh my GOD she wanted to fuck you so hard. It was HILARIOUS."

SALLY: [laughs]

EMILY: And Rand has to distract him

SALLY: And Rand's like, "Oh, danger. Bleh." Because Rand is a weenie

EMILY: Yeah. Honestly

SALLY: They're so funny. Their relationship is really weird, but very much like brothers

EMILY: As much as I don't like spending a lot of time with just boys, a group of boys, it is nice to get away from Perrin and Egwene that is such – their relationship ends up being so patriarchal and toxic. At least for me, the reader. It's nice to just be with these boys who have this really weird relationship where they're sort of snapping at each other and they have each other's backs

SALLY: Yeah, it's just really sweet. It's really sweet. You've always talked about how you like this sequence because it is sweet. And I had a lot of problems with it when I read it for the first time. I don't know why I hated it so much, because these chapters are

EMILY: because it's boring

SALLY: Yeah, and I – I don't want to keep coming back to this, and it is such a testament to how what you're doing at the time can so affect how you read things. I had just come off a really extended study of *Lord of the Rings* so I was not interested in Perrin's journey into – I was really not interested in this book at all because I was like, "Okay? I literally just read this?"

EMILY: I remember when you were like, "I'm going to read *Eye of the World* right now," and I knew you'd just finished a *Lord of the Rings* class

SALLY: You should have told me not to!!

EMILY: I was basically like, "Okay. It's exactly like *Lord of the Rings*." And you were like, "Okay."

SALLY: I'm very persistent about what I read when. It's a very bad habit

EMILY: Yeah, you have a list. I think I knew at that point. I was like, "She'll just ..."

SALLY: "She'll just do whatever the fuck she wants anyway! She never listens to anybody!"

EMILY: I just had to keep being like, "It changes I promise!"

SALLY: No, it does. It very much does. The point being that it is very sweet, and there's something – we've talked about this so much – really wonderful, especially in the context of this and how *Wheel of Time* interacts with fandom, and how fandom functions and how masculinity functions, where men are never really allowed to be sweet with each other without it becoming romantic?

EMILY: Yeah. It's not in the chapters that we studied here, but probably the best moment is when, after Mat's been blinded and he wakes up from a nightmare, and it literally talks about Rand physically cradling him. Which is an incredible moment for two platonic male best friends and that's not allowed to be on the screen usually, but it's so natural. Mat and Rand don't have a touchy relationship at all

SALLY: No. Mat does not like to be touched

EMILY: Especially right now

SALLY: Yeah, where he's blind and crazy

EMILY: And Rand's literally handholding him, and when Rand's sick Mat is very on it about caring for him

SALLY: It's very sweet and we just don't get that. Boys always have to be – it's always like [bro voice] "boys will be boys," which is so stupid for a million reasons

EMILY: Roughhousing or shit

SALLY: Or, they're totally in love. Not that I have anything against gay romance [laughs] don't get me wrong

EMILY: [laughs]

SALLY: Live for that. But it's just, like, let men be friends with each other in sweet and tender ways. And this is just so lovely about that

EMILY: But also they

SALLY: But also they want to fucking kill each other. So, circling back to the point, sitting in a tree, I really doubt that Rand and Mat just shot the shit and were like, "Meh, dogs."

EMILY: I mean yeah [laughs]

SALLY: [in a weird voice] "What are you thinking about?"

EMILY: Because although Mat of course is in such a horrible state of mind during this. It's sort of interesting because when you're rereading this and you know exactly what's going on with him you can see his moments of lucidity as opposed to his moments of suspicion and paranoia brought on by the dagger. What most struck me is how Rand's mental state is so bad in this

SALLY: Yeah

EMILY: And because he's the narrator you don't see it as much and he doesn't, in retrospect, think about it being really bad, but he's really bad. He's doing real bad

SALLY: Yeah, and it comes out really interesting in the way that he's speaking to people, because he's very abrasive. And Rand as he goes on in his journey of being the Chosen One or whatever gets more short with people, and gets really terrible, but he's generally a pretty polite person, so it just struck me very interesting in these chapters where I also think he's trying to imitate Thom in the way that he's talking to people, but he just feels so abrasive and so suspicious and just isn't...I don't know

EMILY: Yeah, up until this point they have either been protected by one or more people or they've been at home, which is a really safe environment for them, where they've been taught to trust people. So this is their first experience being like "You can't fucking trust anyone." People are going to try and rob you, knife you, do whatever the fuck

SALLY: [laughs] I'm sorry, jumping ahead, but when they're at the inn and the shady innkeeper keeps looking at their stuff and Rand's like, "He's going to rob us," and Mat just like nods and continues juggling

EMILY: Mat's just like, "Yeah, of course. Obviously."

SALLY: Mat who is appraising every item there is like, "Yeah, I know."

EMILY: Mat's like, "I know we're carrying a shit ton worth of stuff."

SALLY: "I have a ledger would you like to see it?"

EMILY: "I keep an account."

SALLY: [laughing] I love that moment. He's like, "Obviously. You dingus."

EMILY: Juggles

SALLY: [laughs] Mat is so hilarious in these chapters. I can't. I know he's having a moment, but he's so funny

EMILY: We've talked a lot about how Moiraine isn't quite like solid as a character in these books. For Mat it's the same way, but you can excuse it because he's literally possessed by the dagger. So you're like, "Okay, it makes sense that he doesn't quite match up with his – what we get from him in book three." But yeah, his book one and two characters. I remember being annoyed by him, but now I just think it's hilarious

SALLY: I just think he's super funny [laughs]

EMILY: [laughing] He's still funny

SALLY: He's so weird, yeah [laughs]

EMILY: He's so wild

SALLY: So wild, yeah

EMILY: Sorry, back to synopsisizing. So they – oh, it does mention that they're going through farms, but Mat's the one who tries to steal eggs and shit. Which is so hilarious to me

SALLY: I know

EMILY: Rand's like, "Me? Steal eggs?" Mat's like, "'kay, stay here. Bitch. I'll be back."

SALLY: I also love that they tried to just milk a cow

EMILY: [high pitched] THEY TRIED TO MILK A COW. Did they have something to hold the milk in?

SALLY: Yeah, it's like what are you putting it in? Mat's hat? So bizarre to me. And also you grew up around farm animals, you should know that it would be a weird thing for this poor little cow

EMILY: This cow's like, "Who the fuck?"

SALLY: Cow's like, "Who's touching – ?"

EMILY: And Mat's like, "It's fine, dude."

SALLY: Mat's like, "It's me. Mat the Cow Whisperer, apparently."

EMILY: "It's me, Mat. I milk my dad's cows all the time. Aren't you guys related or something?" Cow's like, "I'm sorry?"

SALLY: Mat's like, "All cows are related." Cow's like, "First of all – "

EMILY: Kicks him

SALLY: Yeah, if I were a cow I'd kiss Mat, too

[pause]

SALLY: Oh

EMILY: [high pitch] Did you say kiss? [laughs]

SALLY: Is that not what you said?

EMILY: I said kicks him

SALLY: [laughing] Oh, well. Two types of people

[both laugh]

SALLY: Anyway

EMILY: One of the best moments of my entire life was when Sally and I were watching *Fullmetal Alchemist: Brotherhood*

SALLY: [laughs]

EMILY: And a lizard scurried across the scene and Sally said, "It's like that scene in *Holes*" at the exact same time I was like, "Mad Max is gonna eat it."

SALLY: [laughs]

EMILY: Anyway

SALLY: Therein lies the difference

EMILY: So the first farm they get to – there's one farm they get to where it's an old couple and they're initially fine with Rand and Mat being there, but it's meant to showcase how Mat being suspicious of people is turning people off to them. Mat's just staring at people

SALLY: Like a weirdo

EMILY: Yeah. And one imagines that Rand is contributing to this a little bit because it's from his point of view and we don't have his

SALLY: And Rand is a constantly unreliable narrator in that he does not – he always presents himself very favorably. It's chronic – I think it's a chronic problem. He has a very weird lack of self-awareness

EMILY: Yeah, but he's a very tall boy. He's physically intimidating

SALLY: He's huge! He's over six feet tall with a fucking big ass sword strapped to him

EMILY: He's got a huge sword, and yeah, he probably is looking at people suspiciously, too. Not as bad as Mat, I imagine, but then he does have Mat, his wiry ass friend who he's not doing a great job controlling or comforting

SALLY: And Mat's just eyeballing everybody. Reaching into his pocket all the time to touch his weird dagger, and everyone is like – I, too, would be like, "Leave."

EMILY: "Weirdo."

SALLY: "Fucking go away"

EMILY: These people are like, "Okay, get out." Rand's like, "... Yeah."

SALLY: Rand's like, "Yeah, that's probably..."

EMILY: "We saw that one coming."

SALLY: Anyway, I also love this sequence because also characteristically Mat Cauthon does not like to work

EMILY: Mm-hmm

SALLY: And this entire sequence is just him shoveling hay and suffering, probably

EMILY: They're both shirtless

SALLY: OH them boys. Shirtless in the field

EMILY: Farm boys

SALLY: Farm BOIS

EMILY: And then they get to the Grinwell house, which is a bunch of little kids. The oldest kid is Else

SALLY: Yeah, she's like sixteen

EMILY: She's a couple years younger than them, and is real into Rand

SALLY: [laughs]

EMILY: It's super funny

SALLY: Again an in...in...I can't think of my word. Not a relatable feeling, but it seems like everyone in this fantasy continent wants to fuck Rand real hard

EMILY: I always think of the "Is he hot or is he just tall?" meme

SALLY: It's literally what he is

BOTH: He's just tall

[a pause]

BOTH AGAIN: He's just tall

EMILY: Yeah, she wants to fuck him. Mat's not helping because he thinks it's hilarious

SALLY: Mat's like, "Lulz"

EMILY: Rand's super uncomfortable with it

SALLY: [laughs] I love everything about this, but also the really nice mom is like, "Your clothes are disgusting, please let me wash them" and gives them some of her husband's old clothes. And the shirt doesn't fit Rand

EMILY: Yeah he was shoveling hay shirtless, but then Else is staring at him. She's like chewing on her fucking braid. The image is that she's basically licking a lollipop staring at Rand's dick, you know?

SALLY: Yeah, pretty much

EMILY: And Mat next to him is crumpled with laughter

SALLY: Actively dying [laugh] He's actively like, "I can't even handle this."

EMILY: Yeah, one thing you've got to love about Mat is that he never displays jealousy, really, of girls throwing themselves at Rand. He notices. He talks about it. He's like, "Girls are all over Rand," but he mostly is like, "This is so funny."

SALLY: "Whatever." Because Rand is so awkward about it! It would make me very uncomfortable

EMILY: Yeah, Rand's like, "If Perrin were here."

SALLY: And we're all like, "Perrin?"

EMILY: Perrin's literally getting strip-teased right now

SALLY: And popping inconvenient boners around the campfire, so Perrin's not going to be any help

EMILY: [buzzes lips]

SALLY: Mat, on the other hand, could totally diffuse the situation. If he cared to

EMILY: Nope

SALLY: But he doesn't [laughs]

EMILY: He thinks it's hilarious. Anyway, then they have a whole scene where they juggle and play the flute for the kids, which is really sweet actually

SALLY: Oh, and also when Rand is like, "Mat will only juggle when there are kids around," and Mat just loves kids, basically

EMILY: Rand's like, "If there are kids Mat's super sweet with them." I was like [faux crying] "I'm gonna die."

SALLY: Mat is such a cutie. I would love Mat if I was a tiny

EMILY: I know. Imagine. He'd be like your cool older cousin. Your lanky, weirdo cousin

SALLY: Your lanky weirdo cousin

EMILY: Who juggles

SALLY: Who juggles. Hell yeah

EMILY: Super cool

SALLY: And steals eggs for you or some shit. I don't know

EMILY: He'd be so fun

SALLY: He'd be so fun! Mat would be such a fun cousin. Anyway, Rand's playing the flute, like, moderately okay and Else's like [flirty voice], "That's the most beautiful thing I've ever heard." And her mom is, like, lasers [laughs]. "No."

EMILY: "You guys are sleeping in her room, and she's sleeping with me. There will be no midnight trysts tonight."

SALLY: It's also hilarious to me that she [laughs] I don't know, just the idea that this sixteen year old girl was definitely gonna go

EMILY: *Right*

SALLY: Good for you Else. Get what you want, Elsa. Else. Let it go

EMILY: Also, like, listen to Rand's discomfort. Yeah. Maybe

SALLY: True

EMILY: Reel it back a little, maybe

SALLY: Yeah, there are two sides to this story. He's not comfortable with it, but I appreciate your confidence

EMILY: Yeah. Good for you, girl

SALLY: And your, uh

EMILY: Go get it attitude

SALLY: Your go get it attitude, and your just, like, sexual understanding of yourself. That's super awesome

EMILY: Anyway, Dad has no understanding of this, is like [high pitch voice], "Stay as long as you want!" And mom is like

SALLY: "Leave."

EMILY: "Please get out." Shows them to the door

SALLY: Which is, like, I don't know. Annoying. It's not Rand's fault. Don't victim blame

EMILY: I mean she's nice to them about it. She's not like, "Get the fuck out right now. We're setting the dogs on you." She's like, "Stay the night. Bye." In the morning.

SALLY: "Bye. My daughter's super horny for you."

EMILY: And they would have gotten on the road anyway. Rand is most concerned in this sequence about how he feels they're wasting time. Of course they need to eat, and this is the only way *that* they can eat, but every hour they're working on a farm is an hour they're not on the road and an hour for the baddies to catch up

SALLY: Yup

EMILY: Which, for a while, is an unsubstantiated worry, because no one has appeared to harass them until they get to – what's the town? – Four Kings

SALLY: Yeah. I don't know [mumbles] yes

EMILY: Yes. It's a bigger town than the ones they've been in, so there's more than one inn

SALLY: [laughs] Yeah

EMILY: That's a big deal

SALLY: Literally the plot of the first few pages of this chapter is there's no room at the inn for you. Go inn to inn, you traveling dummies

EMILY: Yeah, Rand and Mat kind of hit on the idea of doing they're little gleeman spiel, and it really only works because they're going through such tiny towns that would only see traveling entertainers once or twice a year that this works. People are willing to pay for

SALLY: Their moderate entertainment

EMILY: Yeah, their moderate abilities. But they get to Four Kings and it's a different story. All the inns have people already. When they do find the one inn that doesn't have entertainment, it's the grossest inn imaginable that, of course, no one wants to work at because the fucking innkeeper is a sicko who hits his maids. Gross

SALLY: Super fun. I love violence against women. It makes me really happy

EMILY: I know. I love reading about it on the page, and I love how Rand is like, "All these women are getting sexually harassed. I wonder why they put up with it." And I'm like, "For the same reason that you're putting up with the idea of getting robbed, dumbass! Because you fucking need food." Oh my god

SALLY: He's so unaware. Not self-aware. Not aware

EMILY: Although, can we talk about how iconic that girl is who does get slapped, but she's like, "I haven't seen the bitch who entertains here for two days. He could be dead for all we know."

SALLY: Bye

EMILY: She's hilarious at I love her

SALLY: I know. Where's her story, Robert?

EMILY: And the cook who's, like, cackling with them about

SALLY: About men, basically

EMILY: Anyway, so it's a super skeezy inn, super skeezy innkeeper. They don't really want to stay, but there's a storm coming and Mat's like, "We gotta. I'm not doing this."

SALLY: Mat's like – Mat spoiled as hell – is like, "I've gotten used to a bed again."

EMILY: Mat's like, "I love having a bed know." And I'm like, "Okay, yeah. I also would not want to sleep in a bush."

SALLY: A bush in the rain. That sounds terrible. Go juggle.

EMILY: Fucking hell. That's how you get hypothermia

SALLY: Yeah. I mean, get soggy

EMILY: Yeah, it's kind of weird because Mat veers between these two extremes of being extremely paranoid and protective of everything, and sort of being a little reckless. It goes from – Rand's constantly the voice of reasonable caution in this chapter, either when he wants to back off or when he's like, "Mat you've got to be a little more chill about this situation." I don't know. That's just sort of the dynamic we're working on

SALLY: Yeah. No, and I was just thinking about it that Mat, as a character, following the dagger removal in book three, very much does kind of steer between being reckless and –not reckless in an exact word, but being a little more like...I can't think of the word I want, but also, on the other end of that, being

hyper cautious and hyper paranoid. So it's really interesting to see how this sequence informs his character later on. Because when I first read the series it seemed like a really stark cut between Mat before the dagger and Mat after having the dagger removed. It seemed like two entirely different people, and I believe a lot of that is that we only get Mat's point of view after he's removed from the dagger so the structure of the book is set up to have it be two different people. One person that you watch and one person that you're allowed to be with. But reading this sequence again, obviously it reads weird at this point, because Mat has been so different throughout. He's been more jokey and yada yada yada, but the severity of that comes out in him in this sequence. Both the severity in the grumpiness, but also the, like, um

EMILY: Yeah, there's a couple – Mat's a survivalist at his core. He gets very – he's constantly worried, especially in the later books he's very in tune with threats in his environment. He dodges a lot of assassination attempts just by basically being aware of his surroundings and being hyper cautious. But he's also the character that's going to try shit like blowing up the Stone of Tear, because he's backed into a corner. That's just who he is as a character. And, yeah, you do get these moments where, a little later, Rand will be leading Mat around by the hand and Mat will be complaining, and there's a sequence later on, I think it's in book four, where Mat's been through his whole trial of going through the doorway and getting hanged, and Rand makes a side comment about how Mat always complains about small pains, but if doesn't complain that means he's actually experiencing a lot of stuff. And there's some little side stuff going on here about how Mat will feel well enough to complain again. So yeah, it does inform his character in weird ways, but we're just seeing it through Rand's skewed perspective as well as the dagger coloring everything

SALLY: Yeah, so it's a very weird scene – sequence for Mat, because you're just like, "Who are you?" and Mat just defies definition or any type of categorizing in this sequence because you just try to pin him down and he just wriggles away

EMILY: Which he would love

SALLY: Which he would love. That is another huge aspect of his character. So it's just a very important sequence for both Mat AND Rand

EMILY: Yeah because Rand is also such a logical character at his core, to an extreme where he begins to shut out his capacity to feel and process emotions, and he's kind of constantly thinking about the reasonable route for things, so I don't know. Their two methods of survival are at odds here

SALLY: The way that Rand approaches things hyper-logically is forged in the fire here basically, because this is the first time probably where that has had an impact on whether or not he actually survives. He is totally on his own and Mat is soon to be no help. Also, both emotionally and in terms of his magic, this is his biggest channeling moment to date, and it's a really big turning point because it is the first time it has made him sick. So the first time it is done powerfully enough, and also a mirroring of what Moiraine was talking about with Nynaeve where the first time that you have a channeling experience you're going to get really, really sick

EMILY: Yeah the idea is that we get this sequence after Moiraine has explained this to Nynaeve, so if you're a smart reader you're picking up on it. I don't think I did, the first read-through

SALLY: I don't think I did either. Also, I wasn't even paying attention to that because, as we've already discussed, there's no doubt that it's Rand that it's going to happen to. So I'm like, "Whatever. It'll happen." And I was like, "Oh, lightning." And Robert Jordan plays this scene really smart. There's a storm going on already

EMILY: It doesn't come out of nowhere, and it's this moment of super tension. They're really backed into a corner

SALLY: [laughs] Like literally

EMILY: What's happened is that they're at this inn, know they're going to get robbed at the end of the night, but also this creepy Darkfriend – who they figure out comes from Whitebridge – has just shown up and is watching them play. So they kind of ended up in this creepy room with the door locked on them and bars on the window

SALLY: They're just like, "Here we are. FUCKED.

EMILY: So literally the only way of escape is either – somehow – some sort of rescue, which they're not planning on, or magic.

SALLY: Yeah, and it's one of those, like, um

EMILY: And it's hilarious how they just chalk it up to an act of god after this

SALLY: Yeah! So interesting that you say it in that phrasing because it is very much a deus ex machina moment

EMILY: Exactly yeah

SALLY: And for those of who don't know – don't want to make any assumptions about your classical Greek training, or whatever – but deus ex machina is a term out of Greek...theater. That took me so long, but [laughs] the idea is that at a lot of Greek plays they'll build up all this tension and at the end it's all solved by an arrival of one of the gods, who just puts things back in order and blah blah blah blah. Which plays into the Greek understanding of their life, but it's an annoying way to tell stories because it's lazy

EMILY: Sure

SALLY: But here you literally have an act of god that solves this impossible problem, and in any other way it would be totally ridiculous, but here it's playing into the larger fabric of the story. So it's just a really interesting moment – a really interesting moment literarily. Is that a word? Literarily?

EMILY: Meh

SALLY: Literally? Liter – it's a really interesting moment in terms of story structure and it's almost a little bit meta, in a way.

EMILY: Yeah. I'm also really into how it's lightning

SALLY: [yells] I know!

EMILY: We were just talking about how great it is that Moiraine brings down lightning, and although that hasn't happened yet in the story proper, that sequence has yet to happen, there is clearly a parallel there. Of Aes Sedai calling down lightning and Rand doing the same here

SALLY: I am not – it's interesting and I think it was really ahead of it's time, so you need to kind of give it credit for that, but I'm not super into the way that so much of this story is divided into male and female

EMILY: Yeah

SALLY: It's just not interesting and also I just am tired of gender binaries, but I do really like the way that it allows this series to have so many interesting parallels in the way that different things are happening to our main thread of magic users – male and female – just because I love parallels

EMILY: Yeah, and like frame stories and stuff

SALLY: I am just into it

EMILY: It's so cool

SALLY: I'm just so fucking into it

EMILY: I'm with you

SALLY: Especially the idea of paralleling, foiling, mirroring Rand and Moiraine is really interesting because they're so often at odds. And even though Rand pushes against it there's really no doubt in anybody's mind, but especially the reader's, that Moiraine is functioning as a mentor figure. But Rand is one of the most powerful magic users in history. That's the whole point of his prophecy, that he's going to be this incredibly powerful magic user. So the idea that from the get go they're fairly evenly matched in terms of power and then it becomes – I'm just really interested in their mentor/mentee relationship because, although it annoys me, it really is often a relationship of wills more than anything, or a relationship of knowledge. Moiraine, at least where I'm at, up to this point, hasn't really done anything with Rand as channeler. What she does mostly is with Rand as a fucking idiot

EMILY: Yeah, and she tries, especially in book five when she knows she's about to die basically, so much of her mentorship is helping him survive in the political landscape. She really can't help him with the magic because it's two different systems, and it becomes this super weird thing where she so wants to help him and wants to be there for him and wants to guide him, but can't in the way that he needs her to

SALLY: Yeah, and they talk about that so much, especially in book five, which is the last one that I've read. A huge running theme is that the male and female magic systems are too different to explain to the users of the other one. Like, who's his harpist? Asmodean? Is that who he is?

EMILY: Asmodean, yeah

SALLY: [laughs] Rest in peace, fucker

EMILY: [laughs] yeah RIP motherfucker

SALLY: [laughs] But the entire time he's like, "I just can't explain to you how she did this – whatever. Whoever did the bindings, whatever – I can't explain it to you because it's a totally different magic system." Which is both interesting and annoying. I don't, again. I'm just over the gender binary, and gender is separate and nonsense, but it is also – taking gender out of it – it is also really interesting to have these systems that are so connected and so different. The magic system in these books, I love. I can't get over it. I just think it's so cool

EMILY: Oh, I know. Channeling is so fun and cinematic to read about. How is it the best magic to read about?

SALLY: I don't know

EMILY: Because you just get it

SALLY: The way that he describes it with the weaving and the flows and everything's blowing up all the time and Egwene is running around a dream world and it's just so fucking awesome

EMILY: It's so fucking cool! There are so many cool magic systems. I can't wait until you get to the scene where Aveindha starts to unweave a gateway

SALLY: [whispers] Oh, that's so cool

EMILY: It's so fucking cool. And everyone's like, "You should be able to do that!" And she's like, "Fuck you all."

SALLY: "I'm Aviendha, bitch."

EMILY: "But it's definitely going to explode at some point." And Elayne's like, "That's my sister! I'm staying with her." Yeah, one of Elayne's few finer moments

SALLY: It's so lit

EMILY: Anyway, since this book is so focused on Rand's coming to magic, we've now had only three instances of him using magic. The first was to roid up Bela

SALLY: [laughs] Yeah. Supercharge Bela the horse

EMILY: The emotional charge there was that he wanted to help and protect Egwene. Second of all, was

SALLY: The boom on the boat? Right?

EMILY: I guess

SALLY: Oh no! We've had four. Because the second one was the Whitecloaks where he – nothing really happens there it's more internal, so I don't know if it counts

EMILY: I don't know if it was channeling or if it was a side effect of his mental state

SALLY: That's a fair point. Nothing happens

EMILY: It is telling that – yeah, the other thing is the boom on the ship. That's the only other channeling that we know, that we see evidence of. Then the lightning, but it is pretty interesting that in a lot of these channeling-centric moments, Mat is present

SALLY: Oh yeah [laughs]

EMILY: Isn't that weird?

SALLY: God Mat. No wonder Mat wants to get as far away from Rand as he can

EMILY: Honestly!

SALLY: [laughing] I would too

EMILY: Mat literally as a side effect of this magic ends up blind for several days. No wonder, book two, Mat's like – does he put together the dots? Is he like, "That was magic and it fucked me up?" Because I'd probably be like, "Get me away" too

SALLY: Yeah, nah dog. But also, thinking about channeling and side effects, we also have a really interesting kind of stress – I want to talk about it in terms of poetry scansion – but of stress, unstress with Rand. Where he supercharges Bela, then he has that weird moment with the Whitecloaks. And he fixes the boom, and then he has that weird moment on top of the ship

EMILY: Like manic moments

SALLY: Yeah, of highs and lows. Or I guess the manic moments would be lows and highs. Magic and mania

EMILY: Sure

SALLY: And then we've got this lightning strike and he just

EMILY: Collapses

SALLY: Gets tuberculosis or some shit

EMILY: [laughs] a fever

SALLY: Well. A wasting disease

EMILY: Poor guy

SALLY: RIP. Anyway, lightning

EMILY: Uh, lightning. It's cool

SALLY: I fucking love it. You're right. Channeling is so cinematic. I just imagine the way the bodies

EMILY: Yeah, that's a great scene. Everyone's pounding on the door, and Mat's frantically trying to –

SALLY: Mat's got a crowbar

EMILY: – get the window open. And Rand is just standing there basically, having a panic attack

SALLY: And then lightning just crashes down and it's so bright that it makes. Mat. Go. Blind!

EMILY: And it's so explosive that it literally sends them both flying. Rand kind of sits up and Mat is in a [laughing] in a...comes out of a pit of wood

SALLY: and debris

EMILY: And he's like, "Uh, Rand?"

SALLY: [squeals]

EMILY: "What just happened?"

SALLY: I just love the idea of them both flying like *Haikyuu!!* style. [laughs] Totally floppy. Lightning's going everywhere

EMILY: Oh my god. Wheeee

SALLY: It's such a good scene

EMILY: Robert Jordan is also – I'm super jealous of this – he's really good at writing explosions

SALLY: Right? Like why is that his weird niche?

EMILY: I don't know

SALLY: [laughs] I don't get it

EMILY: There's this explosion and then there's this great moment –

SALLY: Vietnam, probably

EMILY: – yeah, oh

SALLY: [laughs]

EMILY: [laughs] Damn. Anyway, there's this great moment of post-explosion trauma where Rand is obsessed with getting the lantern to stand up straight, and it's just so clear and so good

SALLY: Is that here?

EMILY: Yeah. He looks over and the lantern hasn't fallen yet. And he's like, "That's a miracle," and then he's like, "I have to stand it upright." And Mat's like [high pitch voice], "Rand! I'm blind!"

SALLY: "Rand I can't see!"

EMILY: [laughs] "Rand! Where is everything?"

SALLY: "Rand!"

EMILY: "Rand!" Boys

SALLY: Boys. Being...in danger

EMILY: Yeah, so lots of stress going on here

SALLY: Stressed

EMILY: Do you have anything else to say about it?

SALLY: I don't have anything else to say about it

EMILY: Okay

SALLY: Interesting little stress sequence. Montage and explosion sequence

EMILY: Yeah next week we'll talk more about life on the road. A couple more encounters with Darkfriends

SALLY: I haven't done this yet, so speaking of life on the road, stop this podcast and watch *Crossroads* starring Britney Spears

EMILY: What the what? I haven't even seen that

SALLY: I think it's called *Crossroads*. It was written by Shonda Rhimes, which is wild

EMILY: Is it a movie?

SALLY: Yeah it's a movie

EMILY: Britney Spears is in a movie?

SALLY: Britney Spears is in a movie. She sings "I'm Not a Girl, Not Yet a Woman," very dramatically on a piano. Yeah it's Britney Spears and Zoe Saldana is also in it. It's really

EMILY: What in the world?

SALLY: It's really weird. And I love it! So, there you go. Stop this podcast and watch *Crossroads*.

EMILY: Copy

SALLY: Okay. That's it. Now I've done all my things

EMILY: [laughs] Yeah, you've accomplished all your shit

SALLY: I accomplished what I came here for. [singing] Baby, this is what you came for. *Lightning* strikes – there we go. Nailed it. Fucking killing it. More Rihanna

EMILY: She just did finger guns at me

SALLY: [sighs] I'm super lame

EMILY: Okay, so

SALLY: Next week

EMILY: Next week more on the road?

SALLY: More on the road

EMILY: We'll see where the wind takes us?

SALLY: Yes

EMILY: And then, the week after that is when we'll finally get to Caemlyn

SALLY: Aren't you so excited? I sure am

EMILY: Yeah, I'm excited to be in a stationary place

SALLY: I'm excited to stop moving for a second. Also, rereading this, it annoys me so much the ratio of Mat and Rand to Perrin

EMILY: Yeah

SALLY: There's so much Perrin

EMILY: Yeah

SALLY: And I'm like, "Shut up, Perrin."

EMILY: Yeah, and the Perrin stuff feels like it goes on agonizingly longly. Longly? Agonizingly long

SALLY: It really does. I don't know what it is about Perrin chapters, but it could be one page and it would feel to me like 47 pages

EMILY: That's true. Whereas Mat point of views always fly by

SALLY: [snaps] like a fucking gunshot. Mat's got shit to do can't keep talking to me

EMILY: "I'm sorry what?"

SALLY: "I'm sorry I don't have time to narrate my own story."

EMILY: Okay, look us up on socials. All the usual stuff. Consider donating to us on Patreon. We've got some fun stuff up there

SALLY: We've got some super fun stuff. Emily's writing a really good blog

EMILY: Meh

SALLY: As she goes chapter by chapter

EMILY: Chapter by chapter through *The Gathering Storm*, which, I swear to god, it's like I've never read it before. I'm like, "What will happen next?"

SALLY: [laughing] She has no idea!

EMILY: I have no idea. Our *Outlander* podcast that we do, while we're sprawled on the couch and we feel sad after watching an episode of *Outlander*, and we just talk about

SALLY: [snorts] It's pretty wild. We try to really give you quality content there

EMILY: Yeah, and if you give us enough money we'll buy new mics and you won't have to listen to this audio qualityyyy

SALLY: You won't have to listen to me drink tea or shift on the couch

EMILY: Or on my chair. I do it so much

SALLY: I do it too

EMILY: But that's it. My laptop is gonna die soon, so sign us off

SALLY: Okay. I have two. One is about our neighbors and one is about Ian. Pick

EMILY: Uh, our neighbors

SALLY: Okay, this Saturday – Saturdays I'm usually home alone which I honestly, sorry roommates, love

EMILY: No that's fine

SALLY: And I was doing my regular Saturday stuff: reading, writing, I don't know, hanging out, transcribing. And, as we've talked about, our apartment building has no soundproofing. But one of my neighbors could not give a fuck, comes in with his phone on speaker phone, can't find his keys, and proceeds to have a conversation with who I imagine was his significant other or his, um

EMILY: Lover?

SALLY: Sexual partner

EMILY: [laughs]

SALLY: About poppers. In our hallway

EMILY: Oh my god

SALLY: Explaining what they were. Explaining what they were used for

EMILY: Oh my god

SALLY: And then asking if that person wanted to use them that evening. And I was like – I was crying. I was laughing so hard, but trying not to be loud. Although, why would I hide it? He's the one in the hallway talking about anal sex

EMILY: WHAT THE FUCK?

SALLY: [laughing] I should have just been like, “Homie, this is the reaction I guess you’re just gonna have to get.”

EMILY: You should have whipped the door open

SALLY: And been like, “OH MY GOD.”

EMILY: “WHAT THE FUCK?”

SALLY: “WHAT ARE YOU TALKING ABOUT?”

EMILY: What the fuck

SALLY: It was so wild. I was laughing so hard

EMILY: Have a great week

SALLY: Have a great week?

EMILY: Yeah!